

AN
ORIGINAL
MUSICAL
COMEDY
IN A PROLOGUE
AND
TWO ACTS

LYRICS BY
FRANK PIXLEY
MUSIC BY
GUSTAV LUDERS

M. WITMARK & SONS
NEW YORK CHICAGO LONDON

Stein



Rights of Performance and for Mechanical Instruments reserved.

THE BURGOMASTER.

AN ORIGINAL MUSICAL COMEDY
in a Prologue and Two Acts.

Book and Lyrics by

FRANK PIXLEY

MUSIC BY

Gustav Luders.

VOCAL SCORE.

Price \$2.00 net.

M. Witmark & Sons,
NEW YORK, CHICAGO, PITTSBURGH,
LONDON, PARIS,
LEIPZIG.

Copyright 1905 by M. Witmark & Sons — Entered at Stationers' Hall, London, Eng.
International Copyright.

“THE BURGOMASTER.”

AN ORIGINAL MUSICAL COMEDY, IN A PROLOGUE AND TWO ACTS.

Book and Lyrics by FRANK PIXLEY.

Music by GUSTAV LUDERS.

Cast of Characters in the Prologue.

Peter Stuyvesant, Burgomaster of New Amsterdam.....
Doodie Von Kull, his secretary.....
Col. Kraal, Commandant of the Burgher forces.....
Capt. Spuyten, of the Dutch ship "Blitzen".....
Bluefeather, Chief of the Tammany tribe.....
Terence Rafferty, a saloon keeper.....

Willem Haagan.....	Town
Jan De Peyster	Councillors
Dame Stuyvesant, wife of the Burgomaster.....	
Katrina Vanderbeck, Doodle's sweetheart.....	
Lieut. Sweetser, of the Dutch Cadets.....	

Indians, Dutch Cadets, Burgher Soldiers, Village Girls, Sailors, etc.

Cast Characters in First Act.

Peter Stuyvesant, after his nap.....	
Doodle Von Kilk, who also has oversight.....	
E. Booth Tarkington, an actor in hard luck.....	
“The Harlem Spider,” a professional pugilist.....	
Officer Clancy of the Broadway Squad.....	
Foreman of the Street Gang.....	
Grogan, a street laborer.....	
Willie Von Astorbil, “A Midnight Son”.....	
Pheebo Kummagin, a Theosophist.....	
Ruth, the girl from Chicago.....	
Daisy, a Roof Garden Favorite.....	
Pansy.....	
Pink.....	
Rose.....	
Violet.....	
Mignonette.....	
Lily.....	
Dahlia.....	
Sunny Shine.....	
Mamie Fair.....	
Fanny Clear.....	
Gertie Bright.....	

Minnie Zephyr.....	Rainy Daisies	Primroses from Miss Prim's Seminary
Nellie Breeze.....		
Cissy Twilight.....		
Miss Wabash.....		
Miss Beacon.....		
Miss Walnut.....		
Miss Chestnut.....		
Miss Lexington.....		
Miss Kearney.....		
Miss Olive.....		
Charley Rushline.....	College Boys on a Vacation	College Boys on a Vacation
Willie Fullback.....		
Johnnie Flunk.....		
Eddie Ringer.....		
Georgie Pony.....		
Tommy Euclid.....		
Freddie Spree.....		
Harry Yeller.....		
Frankie Fresh.....		
Jimmy Rounder.....		
Jack Flush.....		
Gussie Fuller.....		

Cast of Characters in Second Act.

Peter Stuyvesant, who is "Seeing the Elephant"	
Doodle Von Kull.....	
"The Harlem Spider"	
"Jean Gaussin"	
Glitter, a Gold Brick Operator	
E. Booth Talkington, of the International Dime Museum.....	
Phoebe Kumagin.....	
"Sapho"	
Willie Von Astorbilt, the Burgomaster's pilot.....	
Ruth, The Summer Girl	
Mrs. Spurger, of the New York "400"	
Clara Sunshine.....	
Bessie Irwin	
Grace Gray	
Helen Hunt.....	
Dorothy Danger.....	
Tessie Flirtter.....	
Ella Swimmer	
Ida Sooner.....	
Tillie Shorter.....	
Maud Ogle.....	
Jennie Fisher	
Edith Louedav	
	Seaside Fairies

Lord Chilblain, of Chilblain.	
Lord Hampton.	
Lord Sussex.	
Lord Wimiarth.	
Lord Trevor.	
Lord Chumley.	
Lord Winchelsea.	
Lord Southam.	
Commodore Trim.	
Clarence.	
Harold.	
Percy.	
Algernon.	
Reginald.	
Arthur.	
Melville.	
Maurice.	
Paul.	
Chester.	
Botherton.	
English visitors in search of an Heiress	
	Of the Larchmont Yachting Club

Synopsis of Scenes.

PROLOGUE—The Town Square of New Amsterdam, now New York, in 1660

PROLOGUE—The Town Square of New Amsterdam, now New York.
ACT I—Broadway and Madison Square, New York. To-day.

ACT I—Broadway and Madison 34

SCENE 1. The Seashore.
SCENE 2. Street Scene in New York.

SCENE 2. Street Scene in New York.
SCENE 3. The French Ball in Madison Square Garden.

SCENE 3. The French Barr in Mad
SCENE 4. Street Scene in Chicago.

SCENE 4. Street Scene in Chicago.
SCENE 5. The Illuminated Court o

SCENE 3 The Illuminated Court of Honor at the World's Fair.

Contents.

Prologue.

	<i>Page</i>
Overture.....	1
1. Female Chorus.....	Dutch Girls. 9
2. Ensemble..... "Good-bye, Mr. Amsterdam?".....	Col. Kraal. Burgher, Soldiers, etc. 19
3. Song..... "Keep Cool!".....	Peter Stuyvesant. 24
4. Song and Refrain..... "We're Civilized now!".....	Bluefeather and Indians. 27
5. Military Song..... "The Dutch Cadets?".....	Lieut. Sweetser and soldiers. 31
6. Drinking Song..... "I drink from my heart to you?".....	Capt. Spuyten, Dutch Girls, and sailors. 35
7. Finale.....	39

Act I.

8. Opening Chorus..... "We always work the public?".....	Foreman and Workingmen. 45
9. Solo and Chorus..... "The Land of the Midnight Son?".....	Willie von Astorbilt. 49
10. Song..... "The Little Soubrette?".....	Daisy and Soubrettes. 54
11. Ensemble..... "In dear old College Days?".....	College Boys. 58
12. Solo and Chorus..... "The Modern Gladiator?".....	Harlem Spider, Tough Girls, etc. 63
13. Scene..... "The Rainy Daisies?".....	Female Chorus. 66
14. Song and Chorus..... "The Tale of the Kangaroo?".....	Peter Stuyvesant, Willie, Ruth, and Chorus. 70
15. Finale.....	73

Act II.

16. Opening Number..... "Bathing Girls?".....	Daisy and Chorus. 80
17. Comic Song..... "We haven't discovered him yet?".....	Talkington and Chorus. 86
18. Ballad..... "I love you, dear, and only you?".....	Ruth. 90
19. Duett..... "Cupid does not marry?".....	Ruth and Willie. 93
20. Darkey Song..... "Reaching for the Cake?".....	Daisy and Chorus. 96
21. Concerted Number..... "Yo Ho for a Jolly good Sail?".....	Yachtsmen and Bathing Girls. 100
22. Finale.....	107

The Burgomaster.

A Musical Comedy in a Prologue and Two Acts.

Overture.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Moderato molto marcato.

Piano.

Allegro.



Moderato.

Moderato.

Tempo di Valse.

dolce.

3610

This image shows a page of sheet music for piano, consisting of five staves. The music is in 2/4 time for the first staff and 3/4 time for the subsequent staves. The key signature is A major (no sharps or flats). The first staff uses a treble and bass staff combination. The second staff begins with a treble staff, followed by a bass staff. The third staff continues with a treble staff, followed by a bass staff. The fourth staff continues with a treble staff, followed by a bass staff. The fifth staff concludes with a treble staff, followed by a bass staff. The music is labeled 'Tempo di Valse.' and 'dolce.' (soft). The page number '4' is at the top center, and '3610' is at the bottom left.

Allegretto.



Andante.

6

Andante.

p

accel. e cres.

cal.

f

Adagio.

rit.

L.H.

dolce.

Tut.

3610

ff grandioso.

pp

Allegro.

f

rit.

rit.

rit.



Tempo di Marcia.

Con spirito.



N^o 1.

9
Prologue.

Chorus of Dutch Girls.

Tempo di Valse.

Piano.

SOPRANO. ALTO.

Come, Come, let us be jolly.

Though clouds may low-er let's hap-py be. Laugh, Laugh.

Morn - ing is fol - ly. Hearts still are true— a - cross the sea.

While here we yearn for their re - turn, Ev - er cheer - ful, nev - er tear - ful.

Let us be brave. ban - ish all fear. Soon they'll be here,

Soft to our lov - ing arms re - turn - - - ing.

ff marcato.

While the fires of hope burn bright - - ly And youth still

holds its po - - tent sway, We can bear all bur - dens light - -

ly; All care well drive a - way. Though we've long from each

pp dolce.

oth - er been part - - ed, True love will last al - way. So well

p

sing and be tru - ly light - heart - ed, For our ship — comes in to - day.

Vows well soon re - new.

Burgher

girls are true. Come, come, let us be jol - ly. Though clouds may

low - er let's hap - py be. Laugh, laugh. Mop - ing is fol - ly.

Hearts still are true a - cross the sea. Think not of care and sor - row.

3
acc.

Joy com - eth with the mor - row. Hearts that love us come home to - day.

f

Here end - eth all our sad - ness. Join in our mirth and glad - ness. Love's su - preme.

rit. a tempo.

Let all, let all be gay.

rit. ff a tempo.

14
Love Can't Say No.

Enter Katrina Van der Eek.
Meno mosso.

Katrina. *Moderato.*

Though the prud- ish miss may

spurn a kiss When all the world may see. Don't think that she's a -

- fraid. She's mere - ly on pa -rade. For on the sly, with

no one nigh, She heeds her lov - er's plea. and when he asks her

for a kiss She gives him two or three. Her cher - ry lips are

accel

Cu - pids bow And ah! they're al - ways curved up so She can - not form them

meno.

rit.

in - to "No." She can't make them say No!

CHORUS.

She can - not form them

espress.

rit.

piu mosso.

Katrina.

Ah me! they're al - ways

in - to No! She can't make them say No!

p

Tempo di Valse.

rit.

curved up so she can - not form them in - to "No." When the

She can - not form them in - to no.

Tempo di Valse.

rit.

sto - ry old — a - gain is told — In whis - pers soft and

low, — On her snow white cheek the blush - es Speak as they

come and go. — It needs no word if the

rit.

soul is stirred, No speech to tell ... him so. — Her

rit.

eyes — con - fess, her heart says "Yes" — Love can't say

No. _____

CHORUS.

When the sto - ry old a - gain is told In

f

whis - pers soft and low, — On her snow - white cheek the

blush - es speak as they come and go. It

needs no word if the soul is stirred, No speech to

Katrina. rit.

Her eyes — con - fess, her

tell him so. Her eyes — con - fess, her

rit.

heart — says "Yes" Love can't say No.

heart — says "Yes" Love can't say No.

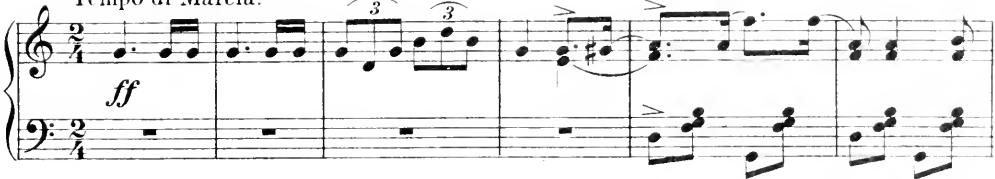
19
Good-bye, Mr. Amsterdam.

Nº 2.

Col. Kraal and Burgher Soldiers.

Enter Burgher Soldiers and Col. Kraal

Tempo di Marcia.

Piano. 

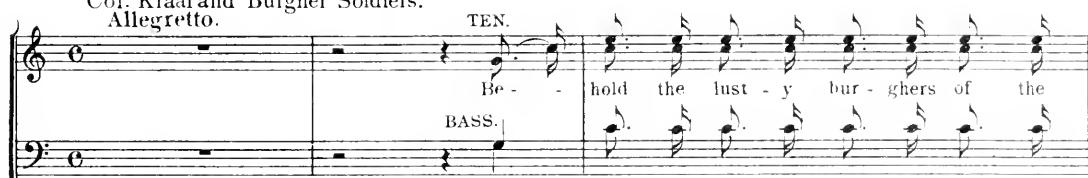


Col. Kraal and Burgher Soldiers.
Allegretto.

TEN.

Be - hold the lust - y bur - gher - of the

BASS.



Allegretto.



town, New Am - ster - dam, Am - ster - - dam. Were as



Were as



bold as a - ny li - on And as meek as a - ny lamb, lion and
 lumb, But we will- ing- ly ad - mit that were read - y now to quit, For a
 sol - dier can - not fight and live on air. While the In - di - an at - tacks we can

eas - i - ly re - lax. — There's a tax we have to pay that is - n't
 fair. While we're fight - ing like a li - on, we're fleeced like a
 lamb. We're nev - er paid a pen - ny and the gov - ern - ments a

unis.

sham, We now de-clare with em - pha-sis. Good - bye, New Am - ster -

dam, Good - bye, New Am - ster - dam, dam, dam,

DUTCH GIRLS.

SOPR. V
ALTO. V
TEN. V
BASS. V

dam, While they're fight ing like a li - on, They're fleeced like a
we're

Lamb They're nev - er paid a pen - ny And the gov - ern - ment's a
 We're

sham, They now de - clare with em - pha - sis. Good - bye, New Am - ster -
 We

dam, Good - bye, New Am - ster - dam, dam, dam, dam.

8

Just Keep Cool.

Nº 3.

Peter Stuyvesant.

Words by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

VOICE.

1. Take ad-vice from Pet-er Stuy-ves-ant, the ru-ler of the Dutch; There
 2. Near-ly all the ills that wor-ry us are shadows of a day. Just

may be wis-er men than I, but not so ve-ry much. If
 turn your smile up-on them, and they'll quick-ly fade a-way. An-y

trou - bles thick as - sail you, you can dodge 'em if you try. Just
man who looks for trou - ble al - ways finds it in a trice. But

light your pipe and take a smoke and let the world go by.
ice is cheap. Re - frig - er - ate, re - mem ber Pete's ad - vice.

rit.

REFRAIN.

Nev-er let yourself be wor-ried, or hur-ried, or flur-ried.



If you do, you'll soon be bur - ied. Care will on - ly kill a fool.



If the trials of life be - set you, or fret you, I'll bet you



That the hoo-doo nev - er get you If you just keep cool.



We're Civilized.

Bluefeather and Indians.

Nº 4.

Moderato molto marcato.

Piano

TENORS.

BASSES.

1. We're the high Muck-ee-mucks of the Tam-man-y Clan, And
 2. You've taught us to gam-ble, you've taught us to lie, You've

TENORS.

ev - e - ry buck is a well red man.
 taught us to drink, and we al-ways are dry.

When the
 You've

BASSES.

whites came a - mong us how sad was our lot. We did - n't care wheth - er 'twas
 taught us to steal, and this diz - zy old town Wed car - ry a - way if it

TENORS.

plant-ed or not.
was - nt nailed down.

Their vi - ces we took, but their
Youve taught us to swear and youve

BASSES.

vir - tues we scorn. For the sake of its juice, we ac - knowl-edge the corn. This is
taught us to cheat. The whole Ten Com-mand-ments youve made ob - so - lete. While youre

TENORS.

man - i - fest des - ti - ny; to it we bow. We're sin - ners! Whoop la! but we're civ - il - ized
rais-ing your crops we are do-ing our share By rais-ing the dev-il and — rais - ing your

Tempo di Marcia.

now. Oh! you must not be sur-prised, Now youve made us civ - il - ized, If we
hair.

nev - er do pre - cise - ly what we ought, For there's nothing that en -

- ized, — quite civ - il - ized. — We're your pu-pils, though some-what de -

- spised, — We're civ - il - ized, — quite civ - il - ized. — Al-though we

hate you, — we im - i - tate you, — We're civ - il - ized, — quite civ - il -

- ized. — Don't you see, now, blast your eyes, We're civ - il - ized? —

Yell. 

D.S. 



The Dutch Cadets.

N^o 5.

Lieutenant Sweetser and Dutch Cadets.

Allegro agitato.

Piano.

p cresc.

Sweetser.

1. We
2. You

CHORUS

SOLO.

know it's some - thing fright - ful to kill, to kill, And
see I'm quite en - rap - tured. It's true; we too. I

CHORUS

SOLO.

yet it's quite de - light - ful to drill, to drill, For
hope well all be cap - tured, I do; we too; No

CHORUS. SOLO.

when a girl is drill - ing like this, and this, Her
foe - man e'er re - pels us. Who'd miss a kiss? You

ways are sim - ply kill - ing. In this she's not a - miss.
see the Good Book tells us to love our en - i - mies.

Sweetser.

Don't fear, we're

here. We're near, we ap-pear, were here. _____

CHORUS.

We're near, we ap-pear, we're here. _____

Though in peace we hide our charms, How our hearts re - joice

When we hear the call to arms Sound-ed by the boys.

Cup - id calls and we must go. Still we've no re - grets.

When we sa-lute and face the foe, Wh'll fight the Dutch Ca - dets?

CHORUS.

Though in peace we hide our charms, How our hearts rejoice

When we hear the call to arms Sound-ed by the boys.

Ah

Cup-id calls and we must go. Still weve no re-grets.

When we sa-lute and face the foe, Wholl fight the Dutch Ca-dets?

I Drink From My Heart To You.

(DRINKING SONG.)

N^o 6.

Capt. Spuyten, Dutch Girls and Sailors.

Presto.

Piano.

Capt. Spuyten.

Moderato.

See the gold - en bub - bles spark - le, mer - ri - ly they're danc - ing.

Each lad has his las-sie and I drink to mine.

Drain the cup that's filled with joy and

hap - pi - ness en - tranc - ing. If you love me tru - ly pledge with wine.

Now my head with er - ta - sy is reel - ing. Tongue can't tell the

accel.

Now my head with er - ta - sy is reel - ing. Tongue can't tell the

accel.

Allegretto con spirito.

hap-pi-ness I'm feel-ing. Come, lads and las-sies, fill up your glass es. Let's

rit.

frivol - ic while yet we may, For time is fly-ing and love is sigh-ing. 'Tis

fol - ly to trust - de - lay. To-mor - row we'll die; let's live to - day. So,

here's to the girl that's true. To the one who's pret- ty and wise and wit- ty 1

drink from my heart to you.

SOPR. & ALTO. DUTCH GIRLS.

TEN. & BASS. SAILORS.

CHORUS.

rit. ff

up your glass-es. Let's frolic while yet we may, For time is fly - ing and

love is sigh - ing. Tis fol - ly to trust de - lay. To - mor-row well die; let's

live to - day. So here's to the girl that's true. To the

one who's pret - ty and wise and wit - ty I drink from my heart to you. *molto rit.*

molto rit.

Finale.

N^o 7.

Dutch Girls, Burgher Soldiers and Indians.

SOPR. Allegro.

ALTO.

CHORUS.

TEN. & BASS.

Come, lads and lasses, fill up your glasses. Let's frolic while yet we

f

may, For time is fly-ing and love is sigh-ing. 'Tis fol-ly to trust de-

lay. To mor-row well die; Let's live to-day. So, here's to the girl that's

true. To the one who's pret - ty and wise and wit - ty I drink from my heart to

rit.

you.

INDIANS.
BASSES.

To - - wa gale - lay - a Riong dong - wa

mf

p

BURGHER SOLDIERS.
TENORS.

While we're

To - - wa gale - lay - a Riong dong - wa

f

fight - ing like a li on we're fleeced like a lamb. We're nev - er paid a
 peu - ny and the goy - enement's a sham, We now de - clare with
 BASSES. To - - - - - wa ga - le - lay - - - a
 em - pha-sis. Good-bye, New Am - ster - dam, good - bye, New Am - ster - dam.
 DUTCH GIRLS.
 SOPR & ALTO.

Come, lads and lasses, fill up your glasses. Let's frol - ic while
 dam, dam, dam. We're nev - er paid a

SOPR.& ALTO.

yet we may Come,

TENORS.

pen - ny and the goy - ern - men - t's a sham,

BASSES.

To - - - - - whi - - - - - ga - le - - lay - - - - - a

f

lads and lass-es, fill up your glasses, Let's frolic while yet we

Were nev - er paid a pen - ny and the

Ri - ong dong - - - - - wat

may.

goy - ern - men - t's a sham,

We now de - clare with em - pha - sis. Good

To - - - - - whi - - - - - ga - le - - lay - - - - - a

- bye, New Am - ster - dam, good - bye, New Am - ster - dam, dam, dam, dam.

lass - es, fill up your glass - es. Let's frolic while yet we may.

dam, dam,

To -

Come, lads and lass - es, fill up your

- wa ga - le - lay - a

glass-es. Let's frolic while yet we may.
 dam, dam, dam.
 To - - - wa ga - le - lay -

f

- a To wa ga - le - lay - - a Ri - ong dong

molto cres.

ff To - - - - wa
ff To - - - - wa
ff To - - - - wa

fff

Nº 8.

45
We Always Work the Public.

Foremen and Workingmen.

Allegro moderato.

Piano.



ff

p

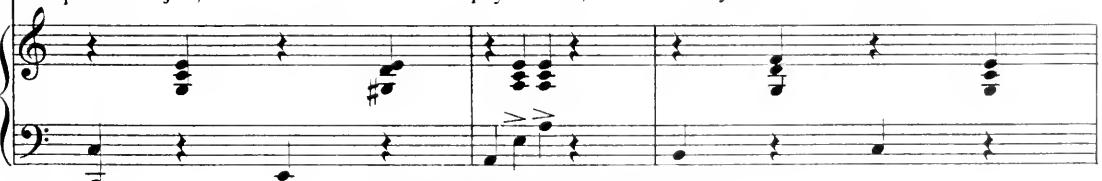
f

CHORUS.

1. We be-lieve in hon-est la - bor, when in-dulged in by a neigh-bor, And we
2. Since we're work-ing for the cit - y wed con-sid - er it a pit - y To com-



hold it wrong for oth - er folks to rob. You can hard - ly call us shirk-ers, we're a
- plete our job, for that would end our pay. So, we al-ways do our best — to cash



band of will - ing work - ers, But we al - ways work the pub - lic, not the
 in a lot of rest, For we al - ways fleece the pub - lic by the

Foreman.
SOLO.

job! See! We al - ways work the pub - lic not the job. We
 day! See! We al - ways fleece the pub - lic by the day. We

CHORUS.

Foreman.

nev - er miss a chance to plun - der, to plun - der, like thun - der. Though
 al - ways plan a steal dis - creet - ly, so sweet - ly, and neat - ly; We

oth - ers do the squeal - ing, for a won - der No rat is ev - er hun - gry at the
 gob - ble up your tax - es so com - plete - ly, We wipe the whole ca - boo - dle off the

CHORUS.

crib. We never miss a chance to plun - der, to
slate. We always plan a steal dis - creet - ly, so

plun - der, like thun - der. Though oth - ers do the squeal - ing, for a
sweet - ly, and neat - ly; We gob - ble up your tax - es so com -

won - der. No - rat is ev - er hun - gry at the crib. So,
- plete - ly We - wipe the whole ca - boo - dle off the slate.

REFRAIN.

work, work, work. We will work with a right good will, But the

work we do and it's hard work, too, Is run - ning up a great big bill. Oh, a

pub - lic job is a pri - vate snap. In - spite of all re - form clap trap. We've

nev - er found a treas - u - ry we could - n't tap, For we

al - ways work the pub - lic, not the job. job.
al - ways fleece the pub - lic by the day. day.

The Land of the Midnight Son.

Nº 9.

Willie von Astorbilt and Chorus.

Allegro con spirito.

Piano.

Willie.

1. I'm a Broadway boy, right up to date, A rol - lick - ing, jol - ly young
 2. I've mon - ey to burn Just watch my smoke. My fa - ther's a bro - ker. I'm

rep - ro-bate. My on - ly aim is to cel - e-brate. I'm a fel - low who's out for
 nev - er broke. My life it-self is a blithering joke. It's a game al-read - y

fun. I'm al - ways dressed quite "out of sight" I'd buy— this town, if I
 won. I know I'm a mush, but they call me a mash. I'm short— of brains, but I've

A musical score for a vocal performance. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The lyrics are: "on - ly might. For the day is gay and there is no night In the lots of cash. What else is need - ed to cut a dash In the". The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The vocal line continues with a bass line underneath. Measure 5 is indicated above the piano part.

A musical score for 'Midnight Son' in G major. The vocal line starts with a melodic line in the soprano range, followed by a piano dynamic, and then a sustained note. The lyrics 'land of the Mid-night Son.' are repeated twice, with the second time marked 'SOPR.& ALTO.' The score includes a piano part with a bass line and a treble line, and a vocal part with a melodic line and lyrics.

SOPR.& ALTO.

CHORUS.

TEN.& BASS.

In the
For the day is gay and there is no night In the

A musical score in G clef, common time, featuring a single melodic line. The lyrics 'It's here and there, and' are written below the notes. The melody consists of eighth and sixteenth notes on the B, A, G, and F strings of a guitar.

A musical score for two voices (Soprano and Bass) and piano. The vocal parts are in common time, with the bass part starting on a half note. The piano part features a sustained bass note. The lyrics 'land of the Midnight Son.' are repeated in both parts. The vocal parts are in common time, while the piano part is in 6/8 time.

ev - e - ry-where I hear the la - dies say: _____ He's

out to - - day. _____ There's no one can say him

nay. _____ With his smil - ing face and his el - e - gant ways, He's

cer-tain - ly "out of sight"! _____ He may be a sin - ner, but

still he's a win-ner, For he's all right!

It's

here and there and ev - e - ry - where you'll hear the la dies

say: Hes - out to - - day. There's

no one can say — him nay. With his smil - ing face and his
 ele - e - gant ways, He's cer - tain - ly "out of sight?" He

Willie.

But he's all right.

may be a sinner but still he's a win - ner, But he's all right.

The Little Soubrette.

N^o 10.

Daisy and Soubrettes.

Words by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegretto grazioso.

The musical score consists of three staves of music. The top staff is for the voice, the middle staff is for the piano (right hand), and the bottom staff is for the piano (left hand/bass). The music is in 2/4 time with a key signature of one flat. The vocal line begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth notes. The piano parts feature rhythmic patterns of eighth and sixteenth notes. The lyrics are integrated into the vocal line, with the piano providing harmonic support. The vocal line continues with a series of eighth and sixteenth notes, followed by a melodic line that includes a sustained note and a descending scale-like pattern. The piano parts continue with eighth and sixteenth note patterns, providing harmonic support. The vocal line concludes with a melodic line that includes a sustained note and a descending scale-like pattern. The piano parts continue with eighth and sixteenth note patterns, providing harmonic support.

1. A sou -
2. A sou -
-brette is a girl with flax-en curl And a heart that's marked "To
-brette is a maid whos nev - er a-fraid, Tho' oft - en she seems to be
let?" She is dash-ing and gay and she seems to say: "You're the
shy. That is part of the play, you can tell right a - way, By the

on - ly one I've met
twinkle that lurks in her eye.

She's a tri - fle fly, she is
If you ask her to drink, she will

al - ways dry, And shell love you, if you'll let her, Till
tip you a wink, For she fan - cies a sup - per that's wet.

fast in the net of the lit - tle coquette Is some one she fan - cies bet - ter.
if you are broke, you'll be sor - ry you spoke, For dia - monds are trum - ps you bet.

rit.
rit.

Tempo di Valse.

Ah! the lit - tle sou - brette is a cost - ly pet, She
Ah! the lit - tle sou - brette is a cost - ly pet, She

nev - er, no, nev - er, con-tracts a debt, For the debt ex -
 tramp-les on hearts with - out re - gret. But when - ev-er she

 - pands when - ev - er she lands, And she lands when - ev - er she
 kicks, it's a min - ute to six By the toes and the hose of the

 leads, you bet. Ah! the lit - tle sou-brette is a cost - ly
 lit - tle sou-brette. Ah! the lit - tle sou-brette is a cost - ly

 pet. She nev - er, no, nev - er, con tracts a debt, For the
 pet. She tramp-les on hearts with - out re - gret, And when-

debt ex - pands when - ev - er she lands And she
- ev - er she kicks, it's a min - ute to six By the

lands when - ev - er she leads, you bet.
toes of the lit - tle sou - brette, you bet.

Dance. Tempodì Schottische.

Dear Old College Days.

N^o 11.

Chorus of College Boys.

QUARTETT.

Allegro moderato.

Piano. (Spoken.) Rah, rah, rah, rah, rah!

We are the greatest the world ever saw, Freshmen, Sophomore, Junior, law room for the College boys Rah, rah, rah!

noth - ing of the ol - o - gies taught in mod - ern col - leg - es. We've

nev - er stud - ied Lat - in, French or Greek. We are

dumb in math - e - mat - ies, but of foot - ball or a qua - tics We -

feel en - tire - ly com - pe - tent to speak. We have

nev - er been to col - lege and our mea - gre streak of knowledge has

nev - er been ac - quired by stud - y hard. But you'll

find the loud - est noise comes from bo - - gus col - lege boys, From the

stu - dents who sell rib - bons by the yard.

Col - lege jol - li - ties will soon be passed. While we're up an go - ing, let's go fast.

May the dev - il al - ways take the hind-most sin - ner. Don't dare look back.

Teach-ing does not al-ways help a fool. Why should such as we re - turn to school?

W're the stuff, w're up to snuff. Whoop! clear the track.

Meno mosso.

dolce.

Andante con espress.

TENORS

CHORUS.

Col - lege days, dear

BASSES.

Days of long a -

- go, _____

Old - en days,

Gold - en days,

Oh, old - en

Oh, gold - en

Keep our hearts a - glow. Days of youth, oh, days of truth,

Still we sing your praise. Though we sigh, we never

we sing your praise,

say Good - bye, Dear old col - lege days.

ff

The Modern Gladiator.

N^o 12.

Spider and Tough Girls.

Words by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegretto.



1. In days of old when knights were bold and
2. In days of old, so I've been told, they



bar - ons held their sway, Each royster ing knight was o - bliged to fight or the
fought all o'er the map; And all as-sert some - one got hurt when



ad lib.

dev - - il would be to - pay. In these lat - er days there are
e'er - - - - - they had - a - scrap. Now it's dif - ferent quite. When I

rit.

grazioso

ea - sier ways of set - ting pers'nal quar - rels, For our mod - ern fighters now em -
have a fight. It's plain as A, B, C. For the ver - y first thing 'fore I

tr.

ploy type-writ - ers to pound out their champion lau - rels. I'm a
en - ter the ring is to buy off the re - fer - ee. —

Tempo di Valse Moderato.

cham-pi - on pug and I'm up to date. My wind - is good and I'm

down to weight. We spar with our tongues, deal blows with our lungs. We

train in the pa-pers and say it's great. Our quarrels are long our

mor - als short. We parry a blow with a quick re - tort; We fight with our

jaw - s and fract - ure the laws, But our quarrels are all of the blood - less sort.

The Rainy Daisies.

N^o 13.

SONG.

Allegretto.

Voice. 

Piano. 

Is there
any earthly reason, When we strike the rainy season, Any
one should think it treason To display our feet? If we
show a bit of stocking, Is it anything so shocking That the

men should all come flock-ing till they block the crowd-ed street? Of

all the mod-ern crazes None has a neat-er bas - is Than the

dain - ty rain - y dai-sies When the day is dark. For who-

- ev - er on us gazes Is lav - ish with his prais-es As each

maid her floun - ces rais - es Just a - bove high wa - ter mark. When

Allegretto.

- ev - er we spy a cloud in the sky You'll hear the dai - sies

Allegretto.

say: _____ "We__ got to go out to - day" _____ Though, of

course, we hate dis - play It's sure-ly no harm to show calves on the farm Or in

town, if we take it by storm— If our skirts we raise, Why should
rit.

tempo.
 a - ny-one gaze? Why it's mere - ly a mat - ter of form.

Tempo di Gavotte

The Tale Of The Kangaroo.

Nº 14.

Words by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegretto.



1. In a grove far a-way in Aus-tral-i - a Dwelt a
 2. But one night, sad to say, As he sang that lay, He was

dear lit - tle Kan - ga - roo, _____ And she soon found a beau, but her
 heard by a side - show man, _____ Now he mourns all day In a

folks said: "No; we have formed oth - er plans for you?" Then they
hope - less way through the bars of a cir - cus van; But at

locked up the maid, for they felt quite a - fraid She'd e - lope and would soon be a
night as the light of the moon-beams bright Steals in through the grat - ed

bride, But she danced on her tail in that home-made jail when she
door, How it lights up the gloom of his four-wheeled tomb When he

heard these - words out - - side: "Oh,
hears these - words once more;

CHORUS.
Moderato.

moon-beam light and air - y, Oh, moon - beam soft and blue, pray

be a good kind fair - y, for I've work to-night for you. Seek

out my dis - tant sweet - heart, fly swift as Cu - pid's dove. Give

her my heart's true mes - sage. "You're the on - ly one I love?" Oh love.

1. 2.

Finale I.

Peter Stuyvesant, Talkington, Spider, Willie von Astorbilt, Phoebe,
Ruth, Daisy, Soubrettes, Rainy Daisies and College Boys.

Nº 15.

Allegro.

Piano.

Willie.

The tu - te - lar god - dess of

old New York is a maid - en who's mis - sion is light. She's a

braz - - en crea - ture, I must ad - mit, And she al - ways stays out all

night.

SOPR. ALTO.

CHORUS.

TEN. & BASS.

The tu - te - lar god - dess of old New York is a

maid - en who's mis - sion is light. She's a bra - zen crea - ture, We

Willie.

But

must ad - mit, And she al - ways stays out all night.

3610

tall Miss Lib-er - ty seems to say To all on land or sea: Just
 do what you will, I'll set-tle the bill, For ev - ry-thing here is free.

CHORUS

Just
 do what you will, I'll set-tle the bill, For ev - ry-thing here is free.

rit.
 f
 rit.

Willie.

Get in - to line; join in the whirl. Well tinc - ture the

town of the Lib - er - ty Girl. It's a cork - ing old place. Let's

pull out the cork. You can - not see life till you see New York.

CHORUS.

Get in - to line; join in the whirl. Well tinc - ture the town of the

Lib - er - ty | Girl. It's a cork - ing old place. Let's pull out the

cork. You can - not see life till you see New York.

Lead on. We are will - ing to be led.

rah, rah, rah, rah, rah!

Fall in. Let us paint the cit - y red. Fun is

rah, rah, rah, rah, rah!

free. So are we. Hats off to the Lib - er - ty

Girl. Get in - to line; join in the whirl. We'll

tinc-ture the town of the Lib-er-ty Girl. It's a cork-ing old place. Let's
 pull out the cork You can not see life till you see New York.

80
The Bathing Girls.

N^o 16.

Daisy and Chorus of Bathing Girls.

Allegro.

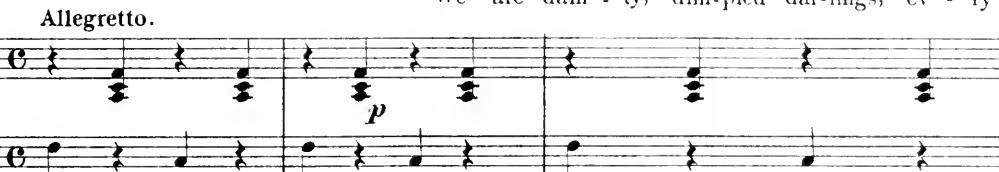
Piano.

27

Daisy.

We are dain - ty, dim-pled dar-lings, ev -'ry

Allegretto.



one, But mam-ma in-sists we must not touch the wa-ter. She has

BATHING GIRLS.

ev -'ry one.

brought us to the shore to take the Sun,

But we'd

to take the Sun

much pre - fer the son should take the daugh - ter. We have



chap - er - ons a - bout us by the score, For we

by the score,

must pre - serve our rep - u - ta - tion reck - less. There

may be ma - ny wrecks a long the shore, But we

a - long the shore

bath - ing girls are ver - y, ver - y reck - less. We are

Allegretto.

friv - o - lous, frol - ic - some bath - ing girls. From morn - ing till night we are

bus - y. You'd bet - ter steer clear of our es - ca - pades, Un -

-less you ex - pect to get diz - zy. We are fish - ers of men and we're

out for sport. We al - ways are o - gling and an - gling. With our

charms for a bate we can soon land a skate. He nib - bles, we pull, and he's

dan - gling.

BATHING GIRLS.

We are friv - o - lous, frol - ic - some bath - ing girls. From -

morning till night we are bus - y. You'd bet - ter steer clear of our

es - ea-pades Un - less you ex - pect to get diz - zy. We are

We've Never Discovered Him Yet.

Talkington and Chorus of Bathing Girls.

No 17.

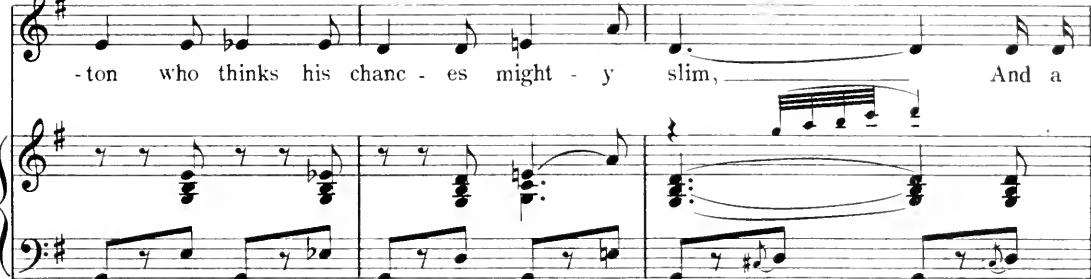
Allegretto.

Piano.

With - in this mod - est tent you'll find the girl who charms the

snakes. She e - lim - i - nates the rep - tiles from the

whis - ky that she takes _____ Theres a liv - ing skel - e -

-ton who thinks his chanc - es might - y slim, And a


 tat - toed man who swears his wife has dark - de-signs on him. We've a


 man who's turn - ing in - to stone, and dy - ing might - y hard, An


 un - crowned rul - er with three feet all in a sin - gle yard. But, I'm


look - ing for an oth - er freak to dis - count all the rest, _____ A

New York man who will ad - mit there's a - ny - thing out West. Ah,

Allegro.

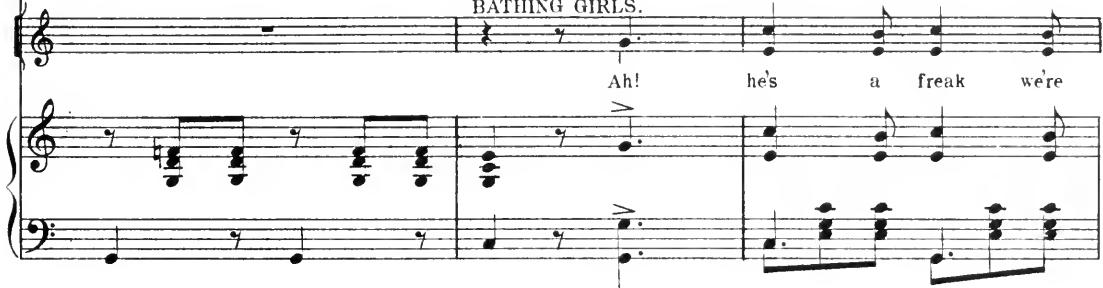
he's a freak we're dy - ing to get, He is - n't a fel - low so

eas - i - ly met; In fact, we've nev - er dis - cov - ered him yet, No, we've



BATHING GIRLS.

Ah! he's a freak we're



dy - ing to get. — He is - n't a fel - low who's



eas - i - ly met; In fact, we've nev - er dis -



- cov - ered him yet, No, we've nev - er dis - cov - ered him yet.

D.C.



I Love You Dear, And Only You.

Solo-Ruth.

N^o 18.

Words by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Moderato.

The shades of night are gen - tly fall - ing. My thoughts take
Why need I care if ills be - tide me? His heart is

wing and fly a - cross the sea. I hear a voice. To me 'tis
mine. I know 'tis true as steel. Though we're a - part, he's still be .

call - ing. It breathes a tale of love to me.
side me. No tongue can tell the love I feel.

My lone- ly heart with joy it fills.
God bless the lad that I a - dore.
My soul with ec - sta-sy it
His heart is mine for-ev- er -

thrills.
more.
Why should I doubt,
I know he's mine
Why should I
and will be mine al -

R.H.
L.H.

fear,
- way,
While soft and sweet these words I seem to hear?
For sweet and low I seem to hear him say: I

love you, I love you, Come back and claim your

own. For - ev - er, for - ev - er, sweet-heart, I'm yours a -

3 3 3 3 3 3 3 3 3 3 3 3

alone. For you, love, I'm wait - ing. My heart shall e'er be

3 3 3 3 3 3 3 3 3 3 3 3

true For - ev - er and aye. I love you, dear, and on - ly

3 3 3 3 3 3 3 3 3 3 3 3

you.

ff

Cupid Does Not Marry.

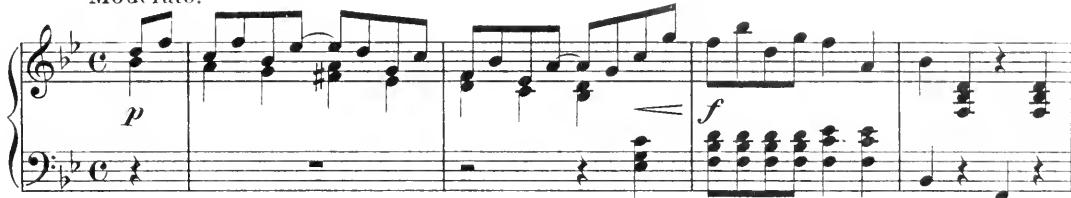
No. 19.

Words by
FRANK PIXLEY.

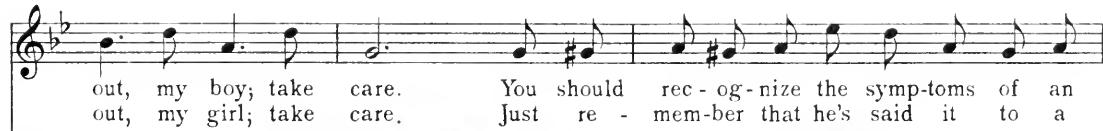
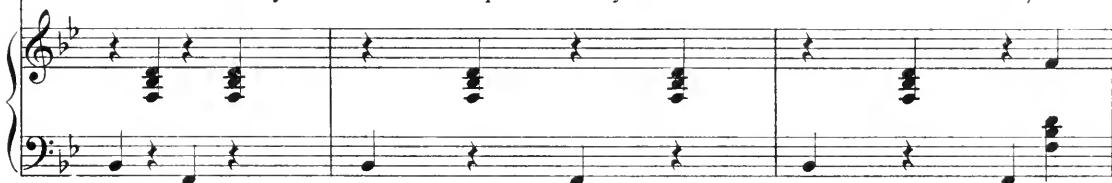
Ruth and Willie.

Music by
GUSTAV LUDERS.

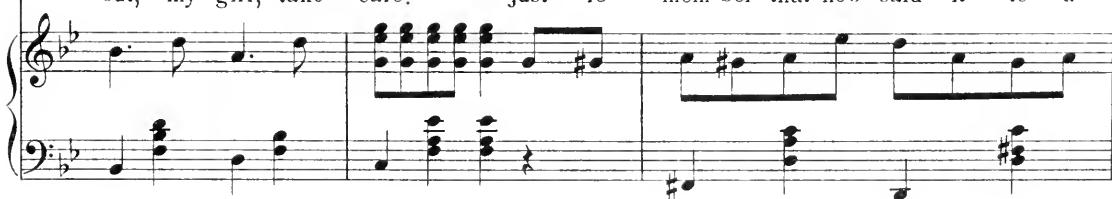
Moderato.



RUTH. 1. When your heart be-gins to flut-ter and your head be-gins to whirl, look-
WILLIE. 2. When you meet a chap who tells you that he nev-er loved be-fore, look-



You should rec-og-nize the symp-toms of an
Just re - mem-ber that he's said it to a



If you
If he



find your heart en - tang - led in the mesh - es of a curl, don't im -
 swears that he a - dores you with a pass - ion quite sub - lime and

ag - ine you've a mort - gage on an un - dis - cov - ered pearl. She's a
 says if you re - fuse him it will drive him straight to crime; when he

hum - mer in the sum - mer, but you can - not o - ver - come her, for
 springs that ho - cus po - cus tell him that he's out of fo - cus, for he

Cu - pid can - not catch the sum - mer girl. Oh,
 does it just to pass a - way the time.

DUETT.

Cu - pid is a fox - y boy. He ___ knows what he's a - bout. He
 gets you in - to aw - ful scrapes, but nev - er gets you out. If
 e'er he coax - es you to wed you'll find it wise to tar - ry.
 Do ev - ry - thing that cu - pid does, but ___ Cu - pid does not mar - ry.

Reaching for the Cake.

N^o 20.

Daisy and Chorus.

Moderato.

Piano.

The musical score consists of six staves of music. The top staff is for the piano, marked 'f' (fortissimo). The second staff is for the piano, marked 'p' (pianissimo). The third staff is for the piano. The fourth staff is for the piano. The fifth staff is for the piano. The sixth staff is for the piano.

Daisy.

There's

goin' to be a cake-walk. All the dark - ies will be there, And

ev - 'ry moke, of course, ex - pects to win it. But

what's the use of talk - in'? When it comes right down to walk - in', No

oth - er coon is in it for a min - ute. Therell

be no com - pe - ti - tion, for I quite out - shine the rest. And

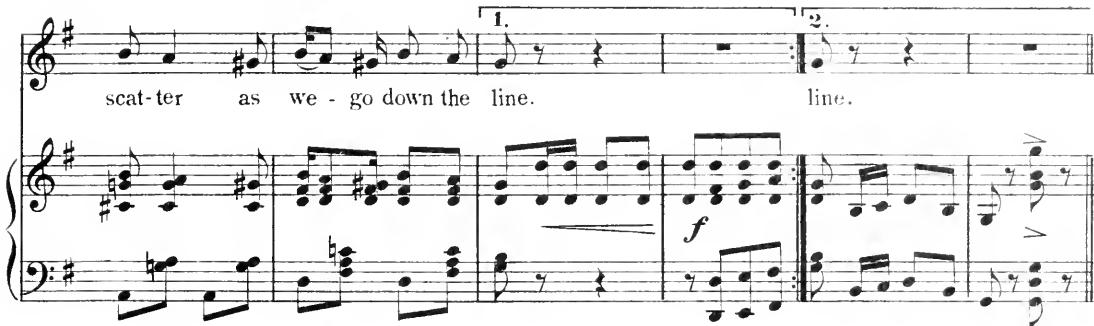
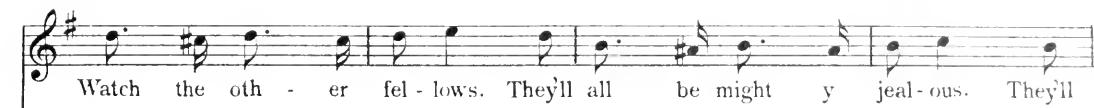
ev - er since I've struck the town they've known it. Well

cut some fan - cy fig - ures, we'll par - a - lyze those nig - gers, For

when that cake is cut you'll find I'll own it.

Talk a - bout your pran - cers, and talk a - bout your dan - cers, You'll

have to con - grat - u - late that lit - tle girl of mine.



Yo ho! For a Jolly Good Sail.

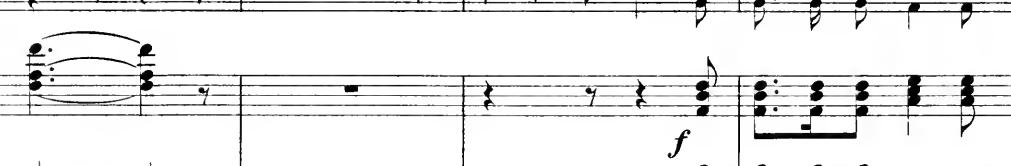
Chorus of Yachtsmen and Bathing Girls.

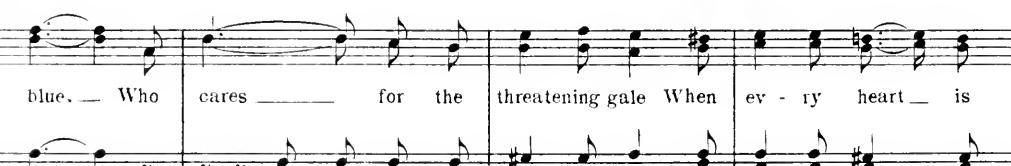
N^o 21.

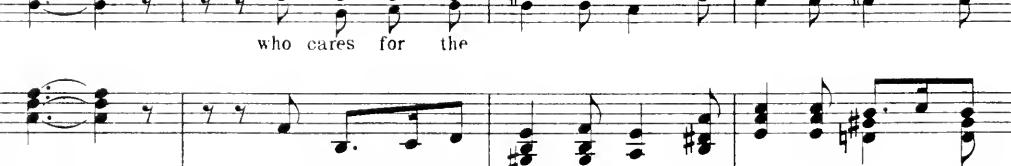
Allegretto.

Piano. 

TENORS. 

BASSES. 



blue. — Who cares for the threatening gale When ev - ry heart is 



true?— Our craft is staunch and well we know No storm can make her

reel.— Our course it is clear; we know no fear, For

Jack holds a steady wheel.— Yo ho! for a jolly good sail, a

sail on the o - cean blue. Our hearts are free. We
 love the sea. We fear no threatening gale. Our
 hearts are free. We love the sea. We fear no threatening

SOP.& ALTO.

Yo ho! Yo ho! Yo ho for a jolly good sail, —

TEN. I. II.

gale. — Yo ho! Yo ho! Yo ho for a jolly good sail, — Yo

BASS. I. II.

molto rit.

La la la la la la la la la la

ho for a sail, — a sail on the ocean blue. — We

pp

la la la la la la la la

fear no threatening gale, — For our hearts are true. — Yo

la la la la la la

ho for a sail a sail on the ocean

la la

blue. Our hearts are free. We love the sea. Yo

We are friv-o-lous. frolic-some

ho for a jolly good sail. Yo ho for a

unis.

bath - ing girls. From morn - ing till night we are bus - y. You'd
 sail, A sail on the o cean blue. We

bet - ter steer clear of our es - ca - pades Un - less you ex - pect to get
 fear no threat - en - ing gale, For our hearts are

unis.

diz - zy. We are fish - ers of men and we're out for sport. We
 true Yo ho! for a sail, a

ff

al - ways are o - gling and an - gling. With our charms for a bate we can
 sail on the o - cean blue Our hearts are free. We

molto rit.

soon land a skute. He nib - bles, we pull, and hes dang, dang -
 love the sea Yo hot for a jol - ly good sail, a

rit.

- gling.

sail.

Allegro.

SOP.& ALTO.

Get in - to line,

TEN.& BASS.

Allegro.

join in the whirl.

We'll tinc - ture the town of the

lib - er - ty girl.

It's a cork - ing old place.

pull out the cork. You can - not see life till you



see New York.

see New York.





Vocal and Instrumental Successes

FROM THE

NEW MUSICAL COMEDY

"KING DODO"

Book by

FRANK PIXLEY

Music by

GUSTAV LUDERS

The Tale of a Bumble-Bee	50	Two Hearts Made One (Duet).....	60
Look in the Book and See	50	Claim Thou Thine Own	50
Pound the Drum	50	Jolly Old Potentate	50
Cats' Quartette	60	I'll Shut My Eyes and Think Its You (Duet) ..	60
The Eminent Doctor Fizz	50	Old Father Time	60
Ull Do or Die	50	True Barbaric Soldier.....	50
For Love I Live Alone	50		

¤ INSTRUMENTAL ¤

Selection	1.00	March	50
Waltzes	60	Schottische	50
Lanciers	50	Tale of a Bumble-Bee (Two-Step).....	50

Successful Numbers from

"THE BURGOMASTER"

A MUSICAL COMEDY, IN A PROLOGUE AND TWO ACTS

Book by

FRANK PIXLEY

Music by

GUSTAV LUDERS

Just Keep Cool	50	The Modern Gladiator	50
The Tale of a Kangaroo	50	The Liberty Girl	50
Love Can't Say No	50	We've Never Discovered Him Yet	50
We're Civilized - Indian Chorus	50	Cupid Does Not Marry	50
Dutch Cadets	50	I Love You Dear, and Only You (Published in 2 keys)	50
Drinking Song (I Drink From My Heart to You)	50	The Rainy Daisies	50
We Always Work the Public	50	Reaching for the Cake	50
The Laud of Midnight Son	50	Bathing Girls	50
The Little Soubrette	50	If I Were a Hypnotist	50

¤ INSTRUMENTAL ¤

Selection	1.00	March	50
Waltzes	60	Lanciers	50
Tale of a Kangaroo (Two-Step)	50	Schottische	50

FOR SALE AT MUSIC COUNTERS

Published by

M. WITMARK & SONS

New York

Chicago

San Francisco

London